

BALLET TODAY 1/-

MAY 1952



Meet: SHEILAH O'REILLY on page 9
CYRIL W. BEAUMONT on page 6

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AS you turn the pages of this issue of **BALLET TODAY**, you will see that even more drastic changes in presentation, contents and pictures have taken place since last issue. We're trying hard to make **BALLET TODAY** the best monthly shillingsworth it is still only one shilling, remember) you can buy on a specialised subject. In page 21 are extracts from some letters we have received from readers giving their opinions of the journal and some suggestions for improvement. But we want to hear from more of you—after all, it's *your* journal, devised and run for *your* entertainment and, we hope, education! So we think that the time is now ripe for us to run a competition on the subject!

We are offering a first prize of two guineas and half a guinea for every other letter published of not more than 200 words on "How I would run **BALLET TODAY**. Closing date is Monday, May 26 next, and winning entries will be published in the July issue. Entries should be addressed to: May Competition, **BALLET TODAY**, at the above address.

Come along, readers, we want you to imagine yourselves editors and tell us what you'd put in the journal and how you'd arrange the material if you had the chance. And we are hoping that we shall be able to use many of the best suggestions in future issues.

★
Our striking front cover photograph of Sheilah O'Reilly of the Sadler's Wells Theatre Ballet as the young mother-to-be in "Sea Change" and the more informal one of her on page 9 were specially taken for **BALLET TODAY** by Dudley Harris. Readers who would like art reproductions of either or both of these photographs can obtain them from **BALLET TODAY** at the above address—cost is 5/- per 10 in. x 8 in. print (plus 3d. for postage).

Photo Gallery No. 2 on the back cover featuring Alexander Grant as the black king in an amusing scene from "Bonne-Bouche" was taken by Denis de Marney, whose charge for a 4½ in. x 6½ in. print is 5/-, plus postage. This, too, can be ordered through **BALLET TODAY**.

★
Our young company is back! After six months' touring in the New World they are once more in the

familiar confines of their Rosebery Avenue home. For all these young people—few are more than 25 and the average age is 21-22—the last half year has been a great experience which few would have cared to miss but though we are all delighted with the success of their tour, we have missed them greatly in the last six months. The members of the Sadler's Wells Theatre Ballet have a

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special place in the hearts of all ballet lovers mainly because of the youthful and enthusiastic way they tackle their productions and the *joie de vivre* they bring to their roles.

It's good to have them back again. Let us make the most of them (and the fact that they are giving more performances next season than ever before—see list on page 16), since we hear that impresario Sol Hurok came specially to England a few days after they returned, to sign them up for another tour of the U.S. in 15 months' time!

★
Hima Kesarcodi, whom we had the pleasure of meeting recently when

she came to London to dance at the Arts Theatre, told us that when she first visited England so impressed was she with the work Dame Ninette de Valois was doing for British ballet and so struck by the acting and personality of John Gielgud, one of our leading actors, that she was inspired to return to India and start her own company—the Chitra Players, which she and her husband formed in 1947.

Individual teaching is favoured for professional dancers in India rather than classes, as we have here. A soloist will have a "master" who, when he feels his pupil is proficient to give public performances, will call all his rival masters together to see the dancer perform and give their opinions. If the dancer passes muster—and needless to say the other masters are very harsh critics—he or she is ready for public performance.

Another interesting point about this teaching system is that, when the soloist begins to dance professionally, his or her master usually goes to each performance and, heard but not seen by the audience, sings the story of the ballet to the melody to which the dancer is dancing. This isn't possible, of course, while an artist is on tour away from India, and Hima Kesarcodi told us that all her music and singing is recorded on magneto phone tape. So convincing is it, however, that when she was giving a season in Austria, some members of the audience came round after one performance and asked to see and congratulate the musicians!

BALLET TODAY is the only dancing journal that still costs one shilling a copy. We are trying hard to keep the price down, but rising costs on all sides are making it increasingly difficult. So we are appealing to our readers to help us. If every reader of **BALLET TODAY** finds at least one new reader in the next two months, there is a good chance that we shall not have to increase the price. AND you'll be doing your friends a real turn for there are many good things to come in future issues of **BALLET TODAY**.

So now, readers, it's up to you, give us a hand—and you will find a subscription form on page 22.

Bonne-Bouche . . . A Ballet Pantomime

BONNE-BOUCHE *A Cautionary Tale*
Covent Garden, April 4. Choreography and Scenario by John Cranko; Scenery and Costumes by Osbert Lancaster; Music by Arthur Oldham.

We British can always laugh at ourselves. Assuredly, this factor in our otherwise uncomplicated make-up has helped us doggedly through several wars and all kinds of national—and international—emergencies! And it is an especial delight to find that the Sadler's Wells Ballet, which of late has been taking its new ballets rather seriously (viz.: *Tiriasias*, *Daphnis and Chloe*, *Donald of the Buthens* and *Mirror for Witches*), is able to poke fun at our national character with the best of them!

For from start to finish *Bonne-Bouche* is a naughtily burlesqued satire of the upper ten extremists of the twenties. Here is the ambitious society mother (Pamela May) determined to marry her daughter off at all costs, the coy, flirtatious daughter (Pauline Clayden) whose greatest love is possessions and who, consequently, comes to a very sticky end, the melodramatic, faithful lover (Brian Shaw) and the amorous rich old neighbour with the moneybags (John Hart) whose weak heart puts paid to his marital ambitions.

As if that were not enough for one evening, six earnest members of the League of Light, complete with banner and musical instruments and a most opulent African chief (Alexander Grant) with his two uniformed chamberlains and his chauffeur, his witch doctor (Peter Clegg) and a goodly number of his tribe, conspire to lead the lovers—and the audience—a whirlwind dance between South Kensington and darkest Africa. Here, complete with a trapdoor in the stage, a man-eating crocodile and a statue that lights up, is pantomime indeed!

Slyly, humorously, Osbert Lancaster caricatures his subjects in both scenery and costumes, very much as he does in his daily newspaper cartoon. His South Kensington square scene is that refined area to the life; his darkest Africa, with its exotic colouring, flowers and insects is a complete contrast, but it was, I think, his gay front cloth, with its cartoon drawing of one corner of the Albert Memorial, which amused me most. His costumes, from Pamela

The sad case of the second fiancee! Mother (Pamela May), her daughter (Pauline Clayden) complete with wedding veil, the butler (Henry Legerton) and neighbours sadly contemplate the rich old neighbour (John Hart) whose heart attack has robbed the daughter of a husband.

May's bright green fringed dress topped by a horrific red wig and plume, to the grey uniforms of the League of Light, completely fit the scenery.

John Cranko shows his puckish sense of humour in his scenerio of the luckless bride who loses her first fiance to the League of Light, her second to a heart attack, her third to his wife and child and becomes herself the dinner of her fourth; and I thought his choreography competent though slightly disjointed in parts. Arthur Oldham's music was gay, though not over-tuneful, but certainly adequate.

As she has always shown herself to be in *Coppelia*, Pamela May is a true comedienne. She does not put a foot wrong and with the slightest lift of her eyebrow or point of her toe convulses her audience. Pauline Clayden is charming as the daughter and Brian Shaw's and John Hart's mime is as accomplished as ever. As for Alexander Grant, he excels in a part tailored to fit him, and the supporting dancers, particularly the League of Light, are delightful.

Bonne-Bouche may not be everyone's idea of classical ballet, but it is first-class entertainment and polished satire.

CONCERTO GROSSO EN BALLET

Stoll Theatre. Festival Ballet. March 25. Idea and Choreography by David Lichine. Music by Vivaldi (arr. Siloti).

I know that comparisons are odious, but I cannot help feeling that one is appropriate in the case of David Lichine's new one-act ballet. Since the creation of "Symphonic Variations" some years ago, there has been a spate of story-less ballets



(Photo: Denis de Marney)

on the same lines. In most cases, the dancers have been attired in a kind of practice dress, usually, in the case of the girls, with their hair as unattractively and severely dressed as possible. They have all made numerous entrances and exits, many of them unnecessary, and there have been far too many dancers on the stage at once to form pure and uncomplicated patterns. This all seems to prove that, so far, there is only one "Symphonic Variations".

"Concerto Grosso En Ballet" is not the exception. It is a tedious new set of gymnastics, excused only by its brevity. Costumes and hair styles follow the old pattern and there is, again, an overcrowded stage most of the time. Fortunately, the dancing of all was of a particularly high standard. The soloists, Belinda Wright and John Gilpin, gave delightfully clean and effortless performances, and the supporting dancers were a splendid team, both precise and polished. With the help of the music, they made a rather boring and meaningless piece of work a pleasure to watch.

PAS DE REVE

Stoll Theatre. Festival Ballet. April 1. Idea and Choreography by Anton Dolin. Music by Bruch. Costumes and settings by Hugh Stevenson.

Anton Dolin created this new *pas de deux*, to the slow movement of Max Bruch's Violin Concerto, especially for guest artist Tamara Toumanova whom he partnered in it.

It certainly showed Toumanova's precise and controlled technique to advantage, though Dolin's role in it

as purely partnership which, as always, was competent and pleasing.

VISION OF MARGUERITE

oll Theatre. Festival Ballet. April
Choreography by Frederick Ash-
n. Music by Listz. Decor and
ostumes by James Bailey.

Oleg Briansky shines as Mephisto
"Vision of Marguerite", his first
eated role with the Festival Ballet.
ere is a young man with height,
rility, expressiveness and grace and,
ere is an artist who obviously en-
ys every minute of his job and
ways finds new depths in it.

In the early thirties, Frederick
hton arranged "Mephisto Waltz"
o a Listz piano piece. "Vision of
arguerite" is another version of the
ame theme.

The ballet itself is almost entirely
ime which was well expressed by
riansky as the towering, dominating
atan, by John Gilpin as Faust and
y Belinda Wright as a fragile and
dainty Marguerite. Nevertheless one
was left with a
feeling of trivial-
ity as if more
could have been
done with the
well-worn theme.
Or perhaps that is
the answer: the
legend of Faust is
too well-worn to
stand up to any more variations.



Oleg Briansky

GISELLE

oll Theatre. April 8. Choreography
y Anton Dolin, after Jean Corailli.
Music by Adolphe Adam. Scenario by
Théophile Gautier on a theme by Hein-
ich Heine; Decor and Costumes by
ugh Stevenson. Production: Anton Dolin.
Natalie Krassova danced Giselle with
he Festival Ballet for the first time on
April 8. Her interpretation was charm-
ingly young at the beginning of the
first act and extremely graceful and
precise throughout the second act. But,
while her mad scene at the end of act
I was a praiseworthy and sincere per-
formance, I was not at all convinced by
it and felt that it
lacked depth.

John Gilpin, as Al-
brecht, danced as
well and as joyously
as ever, especially in
the happy part of
the first act, but,
again, he did not
convince me in the
more dramatic mo-
ments.



Sonia Arova

The most outstanding performance of
the evening was given by Sonia Arova
as the Queen of the Wilis. Personally,
I have not seen a better Queen, she had
all the coldness, cruelty and hauteur
that one expects from this character and
her dancing was polished and lyrical.



All the uncontrolled passion and al-

SPANISH FIESTA

Cambridge Theatre. April
12. Carmen Amaya and
her Company of Spanish
Gipsy dancers, singers
and guitarists. Dances
and entire presentation
devised and staged by
Carmen Amaya.

most savage abandon of the true Span-
ish gipsy is epitomised in many of the
dances in this company's repertoire, par-
ticularly the solos of Carmen Amaya
herself and of Antonio and Antonia
Amaya. Personally, I found it all rather
strong meat. So much of it is fitting
in its proper setting—round the camp
fire—but is out of place on a bare
stage with only drapes as background.

Easier to watch were the Spanish folk
dances in the programme, especially
those in Rimsky-Korsakoff's *Capricho
Español*, which was attractively put to-
gether although, frankly, I have seen

Continued on page 15

TELEVISION

By Lisa Gordon-Smith

March 19: Ballet for Beginners—
Giselle, Act II.

March 26: Cilli Wang on Children's
Television.

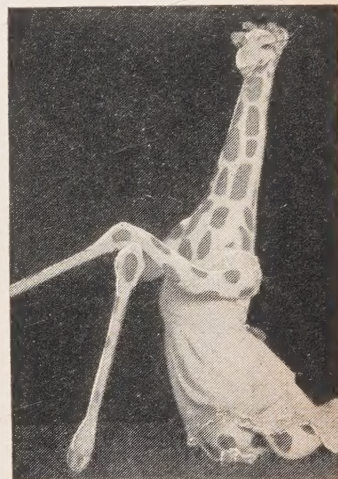
The Felicity Gray-Phillip Bate ser-
ies of Ballet for Beginners went down
for the third—but not, I hope, the
last—time on March 19, with an
analysis and performance of Act II
of "Giselle". Once again, I was in
the privileged position of watching
the rehearsal in the studio.

Geoffrey Corbett conducted for the
performance although, regrettably,
not from his own orchestration, and
Madame Karsavina again contributed
her valuable recollections.

Domini Callaghan, as Giselle,
danced extremely well, and Michel
de Lutry, this time portraying the
remorseful Albrecht, surpassed him-
self in technical achievement.

Philip Bate, the producer, made
the best use of the possibilities of
television, using superimposition and
other devices to give Giselle her
ghost-like entry and exit. Mr. Bate
is a master of "the art of knowing
when to stop". He knows, as every
producer must, just what tricks can
be done with his medium; I offer
him thanks from the depths of a
scarcely-daunted ballet lover's heart
for knowing when *not* to do them.
We have seen too many allegedly
"ballet" programmes in which the
demands of ballet entirely have been
sacrificed to those of television tech-
nique. "Ballet for Beginners" show
how unnecessary this is.

Undoubtedly, well-brought-up ju-
nior balletomanes made room for their
elders to view Cilli Wang on Child-
ren's Television on March 26. The
children loved her—their elders ap-



Cilli-Wang as the Lady-Giraffe

preciated her. She danced "Marien-
ka, the Star of All the Russias",
whose (false) legs do quite impossible
things which one can almost believe
in at the time. She appeared as the
Thurberesque hound who reacts to
the radio more sensibly than many
humans; and as the lady-Giraffe
who, Cilli once told me, is a com-
posite portrait of all the middle-aged
to elderly society women she has seen
in the Park Lane district. Whether
the children "got" this is doubtful
and quite unimportant. The giraffe
is a very funny and clever dance,
look at it how you will.

A full-length classical ballet pro-
duction from Christain Simpson's
"Swan Lake", is scheduled for April
29. Barring technical hitches, I hope
to review it in the next issue. Once
again a foreign ballerina is to be im-
ported for the occasion, no doubt at
great expense. With all respect to
Irene Skorik, the promised Odette of
the production, it seems a pity not to
give some of our own dancers the
chance to show their paces.

A Mirror for Witches



Covent Garden, March 4. Choreography and Scenario by Andrée Howard. Music by Denis Aplvor Ivor. Scenery by Norman Adams. Costumes by Andrée Howard and Norman Adams.

THE theme of "A Mirror for Witches" is derived from Esther Forbes's novel of the same name, published 1928. The scenario, by Andrée Howard, is a skilfully contrived sequence of certain incidents selected from the book, which offer some difficulties in presentation.

The ballet begins with a short overture charged with violence, mystery and foreboding. Then the curtain rises on a gaunt Britany landscape, the sky dark and overcast. There has been a witch-hunt and the guilty are to be purged of their sin by the healing fire. Soberly clad villagers are seen gathering in the half-light to watch the burning. Little knots of people collect; a clergyman in his surplice hurries by; a line of grey figures swirls over the ground.

Men now hurry past bearing

faggots, others dash by with flaring torches. More villagers arrive, bearing in their midst a tall ladder held upright, to which is bound a woman in white. Other ladders follow, each with its doomed victim. The bearers rest awhile, striving to keep the ladders erect, while the bystanders mock the terrified victims. A young girl is lifted high that she may bid farewell to her witch-mother. Then the girl is dragged

**DESCRIBED AND
COMMENTED UPON
by CYRIL W.
BEAUMONT**

aside, the top-heavy ladders sway as they are carried to the pyre; the crowd presses on. A red glare marks the lighting of the faggots. Bilby, a sea-captain, flings his cloak round the girl and saves her from molestation. The glow deepens and as it spreads over the sky, the curtain slowly falls.

Now you must know that Bilby, longing to begin life afresh beyond

the Atlantic, has taken passage to Salem, near Boston; with him travel his wife, Hannah, and the foundling girl, whom he has adopted and named Doll.

Scene I transports us to Salem. At the left is Bilby's house and loft, to the right is a small stone church. Bilby is comforting Doll, while Hannah looks on with evident disapproval. She hates Doll and her husband's affection for her. Now Hannah's attention is diverted by a group of menfolk who dance a sedate measure. Enter the twin sisters of a neighbour, Titus. They trip towards Doll and sit with her to watch the dancing. The men dancers are joined by their womenfolk, and the figures become more varied.

The dance ended, the company stroll homewards, and the Twins depart; Doll and Titus are left together. As he gazes longingly at her, she passes her hand over her brow as if to dispel a troubling thought. Then, in a distant blush of light, we see what is in her mind: a vision of her witch-mother, with herself as a child clinging to her skirts. They meet a handsome man in greenish clothes, who carries a book.*

**Those who have read the novel will be aware that the book is actually the "Book of Hell", in which is recorded the names of those who are willing to serve Lucifer.*

Her mother kneels to him, she follows suit. The man offers her the book, some pact is sealed between them. The vision fades.

Bilby, seeing Titus's interest in Doll, urges him to court her. Bilby asks Hannah to give Doll a dress, which she does. Doll goes indoors to put it on. Bilby suggests to Hannah that they should go for a walk, to leave the young couple to begin their courting. As they leave, the twins enter with a gay skipping step, then dance off. Titus returns, carrying a nosegay and Psalm Book. When Doll returns, clad in her new dress, he offers his gifts, which she accepts in silence and places on the stoop.

He asks her to dance with him, to which she consents. As they dance, his longing for her grows, his arm tightens about her, and suddenly he tries to kiss her. She averts her head and seems to shrink into herself. She tries to break from his grasp and, since he will not release her, savagely bites his wrist. Enraged, he sends her spinning backwards. Her head strikes the stoop and she falls prostrate, her face contorted with pain. Titus goes to her help, but since she will have none of him, he sits on a chair before the house, holding his head in his hands.

Bilby and Hannah return. The former, seeing Doll's distress, tries to calm her, while Hannah bids Titus go home. Bilby presses Doll to accept Titus, but, flying into a rage, she curses her foster-father. Horrified, he has a stroke, totters and falls to the ground. Hannah curses Doll, who runs indoors and hides in the loft, where, pressing her hands to her lips to prevent herself crying out, she gazes fearfully at the scene below.

Hannah calls for aid. Neighbours carry the stricken man towards the house; as he expires he declares Doll innocent of harming him. Quaker women kneel and pray for the soul of the departed. In the growing dusk, Doll slips out of the house and vanishes from sight.

Scene II : Gradually the darkness lifts to reveal a forest glade, bounded by the sinister silhouettes of trees and their branches. The sky is heavy with storm, and now and again the thunder rumbles and the blackness is scored with a flash of lightning. Doll runs into the glade and whirls across it. Remorse-stricken at having caused Bilby's death, she tries to cry but no tears will flow. She kneels and prays to God; orders Him to restore Bilby to life. Then, in desperation she calls upon Satan, im-

ploring the help of his legions. With her little fists she beats the ground, then her breast, rises, whirls and falls headlong.

From the depths of the forest emerges a male figure in green. As he makes his way towards the prostrate Doll, from either side springs a demon. With a commanding gesture, he bids them vanish. Conscious of the Stranger's presence, Doll kneels before him. He invites her to rise and dance with him, which she does, at first fearful, then rejoicing in his nearness. Now he dances alone and she sits on the ground watching him. He summons her and again they dance together. He lifts her high in the air then lowers her gently to the ground. How strong are his arms, how loving his gaze! She caresses his cheeks.

Strange lights flicker among the



(Above) Doll (Anne Heaton) savagely bites the arm of Titus (Philip Chatfield) when he tries to kiss her

★ All photos by Roger Wood ★

(Below) Angrily, Doll curses Bilby (Leslie Edwards) when he presses her to marry Titus



trees, soft music is borne on the wind, and the foliage breathes out an intoxicating perfume. A mist rises from the ground and into the grove steals a procession of witches and warlocks, who circle about Doll and her loving Fiend. Dark figures carry on their shoulders other beings, whose half-naked bodies gleam white in the darkness. Some are clothed in tattered dresses which flutter in the wind like the wings of giant bats. Doll becomes drowsy with ecstasy. Blackness descends, swallowing up the glade and all in it.

Scene III : The same as Scene I. Hannah, dressed in mourning, emerges from the church. She goes towards her house and sits on the chair before it. Enter the twins, dancing to the tune "Pop goes the Weasel". Doll returns, her expression brooding, her thoughts of the forest. Titus arrives and anxiously watches her. The twins pester Titus and Doll to play with them. But neither are in the mood. Titus leaves and Doll goes indoors and climbs to the loft. Taking some straw and fashioning two dolls, she throws one to each twin. They seize them eagerly, each making her own doll dance. Doll looks on awhile, then, conscious of someone's presence, turns round and finds herself confronted by the Stranger, who possessively draws her to him. They are lost to view.

Now one of the twins seizes the other's doll and tries to run away with it, in addition to her own. Her sister stamps her foot with fury and holds her. There is a violent struggle for possession, in the course of which the dolls are broken. The sight of their ruined playthings affects the children strangely. Weakly from birth, they are seized with convulsions. Titus, returning, seeing their plight, tries to calm them. The neighbours and Hannah hurry to his aid. Hannah, seeing the broken toys and catching sight of Doll in the loft, accuses the shrinking girl of witchcraft. The village marshal is sent for and presently arrives with soldiers. Dashing into the house, he returns with the struggling Doll. She tries to escape, but the soldiers seize her and carry her away. The curtain falls.

Scene IV : There is a prolonged roll of drums, a ruffle, then a final sustained ruffle. The curtain rises on a darkened stage, with here and there pools of light which permit a glimpse of dark figures moving to and fro. Gradually the scene lightens and we can make out a kind of

palisade formed of dark posts, with a soldier on guard leaning on his halberd.

A trumpet blast heralds the arrival of four black-robed councillors followed by the judge. Two soldiers bring in Doll who is made to stand upon a low table. Hannah gives her evidence, accusing the prisoner of witchcraft. Doll, horrified at finding herself enmeshed in coincidences which suggest her guilt, trembles with mounting fear and extends her arms in entreaty.

Now Titus tells *his* story, trying to shield Doll, out of his affection for her. Villagers bring in two pallets, on each of which lies one of the twins, covered with a grey blanket. They are helped to their feet, then Hannah produces one of the dolls. At the mere sight of it, the twins shiver and are seized with convulsions. The bystanders gaze at them with deep sympathy.

Doll is called upon to reply to her accusers. Desperately, she pleads her innocence, but judge and jury remain unconvinced. The court pronounces her guilty. Doll reels backwards and, to save herself from falling, clutches at a halberd and is carried away by two soldiers. The line of villagers goes towards the judge and councillors, who slowly file out. The villagers divide and the court room is empty. Darkness descends.

Scene IV : The scene grows lighter and we see the barred gate of the prison, with Doll inside, slowly turning and piteously extending her arms for succour. In her fevered imagination the air seems filled with flying witches who surge about her. The prison gates burst open and she staggers out. Presently the Stranger appears. Racked with pain, she goes to him, happy to feel his strong arms

Doll executes a wild dance with the Stranger (John Hart) she meets in the forest



once more about her. A red glare lights up the sky and a strange peace steals over her. She slips from his grasp, rolls over, arches her body and lies still. She is dead. The curtain falls.

One of the great difficulties in this ballet for both choreographer and spectator is to determine which events actually occur and which are figments of Doll's imagination, arising from the fear that her mother bound her as a child to the Devil. Another problem arises from the fact that the average member of the audience is unlikely to have read Miss Forbe's book, hence some incidents in the ballet may seem obscure.

The prologue, the witch-burning, is so impressive that I feel the final scene should be no less forceful, otherwise all successive episodes must mark a decline, varying only in degree. Thus, although the final scene follows the text of the book, I should have preferred, once Doll has been found guilty, to see her tied to a stake, the faggots piled, the bystanders cluster about the hapless, writhing figure, until a small red glow indicates the firing of the pyre. As the glow deepened into a red glow, the curtain would slowly fall.

Choreographically considered, it is evident that Miss Howard has been influenced by the works of Agnes de Mille, particularly "Fall River Legend". The manner of presenting Doll's recollection of her life as a child, when she believes her mother bound her to the Devil, is treated similarly to the episode in "Fall River Legend", when Lizzie Borden recalls *her* childhood. The way, too, in which dramatic movement, mimed scenes, and actual dancing are combined or succeed one another, is typical of de Mille's choreography. Indeed, the chief criticism that could be made is that the ballet does not contain enough dancing, as opposed to dramatic movement, however closely it may be related to the music. Again, the *pas de deux* of Doll and the Stranger in the forest is inclined to be too academic. But, considering the length and scope of the ballet, and the many difficulties of presentation involved, it must rank as Miss Howard's most important work to date, for it is certainly infused with a brooding sense of evil forces at work and, if they are seldom seen, their presence is strongly felt.

The whole ballet is dominated by Doll, whose actions are the main-

spring of the plot, but she tends to be presented as a person always obsessed by the fear that she is a witch, rather than one who is at times a normal girl, and at others ridden by the belief that the nature she received from her witch-mother may reassert itself. Such an uncertainty, such a fluctuating struggle between the rival claims of good and evil, adds much to the dramatic value of the role.

The part of Doll was created by Anne Heaton, who interpreted it with a good sense of theatre, but mainly in one key, that of the obsession. The role has also been rendered by April Olrich, whose stage personality is at present less strong, but who introduces more variety of mood and, I think, feels the role more deeply. Leslie Edwards accords Bilby an appropriate blend of kindness and bluff heartiness. Julia Farron's Hannah is a fine study; with a minimum of movement and gesture, she completely depicts the character. Philip Chatfield's Titus well suggests that studious youth, but suggests less clearly the pangs of unrequited passion. Margaret Dale and Joan Benesh admirably portray the puny twins. John Hart, in addition to his skill as cavalier, achieves a finely mysterious presence as the Stranger, his Fiend is of Miltonic stature.

The music of Denis ApIvor, his first work for the theatre, is most promising; it creates a tense brooding atmosphere, charged with mystery and foreboding. The settings of Norman Adams are original in conception and most effective; like the scenes of Antoni Clavé, they are truly theatrical, creating mood by the use of certain shapes, seen in relation to patches of light and shade.

Hannah (Julia Farron) towers triumphantly over Doll in the last moments of her trial



MEET SHEILAH O'REILLY OF THE
SADLER'S WELLS THEATRE BALLET

CREATIVE SOLOIST

BY ELKA ALVAREZ

I was born at two minutes past midnight on April 2nd, 1931—just in time to escape being in April Fool", she told me with a mischievous grin and a huge bite of an apple ("fruit always sustains me when I'm concentrating"). And that quip and the naughty twinkle in her expressive dark eyes told me that the humour she has brought to many of her dancing roles is an equally important part of Sheilah O'Reilly's personal life.

One of the principal soloists of the Sadler's Wells Theatre Ballet, Sheilah celebrated her 21st birthday in New York during the American tour—"The Company gave me a wonderful party and a travelling watch as a present" she said "and half a dozen other members had birthdays while we were in New York, so we did plenty of celebrating!"

That tour was the greatest experience of Sheilah's life, but she is very glad to be home after six months away. An only child, she is devoted to her parents who take a very close interest and give her every encouragement in her career. "My father and mother are my greatest critics" she says "And I really mean critics—thank goodness I haven't got 'ballet parents' who think everything I do is marvellous!"

When not on tour, Sheilah lives with her young parents in a flat in Earls Court, London. Father, John Philip O'Reilly, an engineer who paints seriously in his spare time, was born in County Cork and came to England when he was very young. His Irish forbears and his Spanish grandmother are undoubtedly part of the reason for Sheilah's vivacious temperament. The other half must come from Sheilah's mother, who is half-Austrian and half-Irish.

Sheilah has a most unusual hobby for so young a person; she collects German porcelain figurines and is very proud of a figure of Fanny Elssler, the famous dancer, which she has recently

acquired. "Actually, I like miniatures of all kinds" she explained "and in common with my mother and father love all antiques, of which we now have quite a number."

Outside of ballet, opera is her favourite art and she is seriously thinking of having her voice trained—"but just as a hobby, I wouldn't leave ballet for anything." She is very fond of orchestral concerts and plays the piano quite well herself. She recalls with amusement that her father wished her to become a concert pianist, but soon changed his mind when he saw where her true vocation lay!

Among her other interests, Shakespeare ranks very high. She goes to every Shakespearean production she can and was very thrilled when while on tour with the Company she danced in the Shakespeare Memorial Theatre at Stratford-on-Avon. When she can no longer continue as a ballet dancer, she would like to go on to the legitimate stage, particularly in Shakespeare and has already done a certain amount of voice production.

Boy friends? Sheilah met several she liked in America but she is not serious about anyone, there or at home. "I'd like to get married sometime" she says "but I'm too busy with dancing at the moment!"

Shyness was the cause of Sheilah O'Reilly first being sent to ballet class. At 5½ she was so painfully shy, that her mother took the advice of a friend and sent her to have dancing lessons, hoping to cure it. It certainly did the trick! Within a few hours Sheilah was virtually running the class and from

that moment she was never shy again! Until she was nine, she attended various classes at small dancing schools and then, when war came and she was evacuated to the Midlands, she studied with Kathleen Daintree of Birmingham until she was eleven. Then she returned to London and studied jointly under the late Judith Espinosa and at the Royal Academy of Dancing—she holds the R.A.D. Solo Seal.

In 1946, when she was 14, she joined the Sadler's Wells School and when the Sadler's Wells Theatre Ballet (then called the Sadler's Wells Opera Ballet) was formed the same year she joined as one of the original members and has not left it since.

At 17 she fell while dancing and broke her ankle and was told that not only would she never dance again but she would always walk with a limp. It is easy to imagine what this verdict must have meant to a young dancer and how great was her joy when at the end of six months the ankle was completely healed without a trace of a limp and she was able to return to the Company again.

It was during this time that she took up voice production for the stage and towards the end of the six months, she studied Spanish dancing with a member of Carmen Amaya's gipsy company. So at least one good thing emerged from her enforced absence, for when she returned to the Company she began to specialise in the Spanish roles which have made such an impression upon her public. The first she danced was the Spanish dance from "Casse Noisette" with Pirmin Trecu. And another that



(Photo: Dudley Wallis)

she has made equally her own is the charming fragment, "Jota Toledana".

A dancer's hours are long and arduous, but Sheilah doesn't mind them and is often bored when she is away from the theatre for too long a period. When the Company is working she has to attend practice from 10 to about 1 each morning and from 2 to 5.30 every afternoon and then, of course, there is often a performance in the evening as well or a matinee.

I asked Sheilah how she created an entirely new dancing role. She said "How do I work out a role? I do not know how until the first performance before an audience and I start building my role from then on. The dress rehearsal helps, but it is not until the first night that I really begin to create the character. Ordinary rehearsals for me are merely a question of learning the steps, timing and getting used to the music. I can only liken the gradual building up of the part to the work of a sculptor who doesn't really get the 'feel' of his clay until he has moulded and re-moulded it three or four times without success.

"And, you know, in spite of the apparent abandon and emotion of some of the dancers, you must not let yourself actually 'go' too much on the stage because if you do you just become mawkishly sentimental. Ham, if you like," she added with a smile. "My parents, who always come to my first performance in a new part and then to about the fourth and then again much later in the season to see how I've developed it, often tell me that the emotion I am showing and feeling

does not get across to the audience and then I have to change my approach. But self-control on the stage is the most important thing for a dancer."

Remembering her restrained but moving performance in her most recently created part—the wife in *Sea Change*—I felt that Sheilah, herself, certainly



As Mrs. Dimple in "Pineapple Poll"

lives up to this edict. But she is a perfectionist. "*Sea Change*? Since I have been away (we did not take this ballet to America), I have realised how much I lacked as the young wife and am longing to dance the part again to develop it further."

I wondered if she was ever nervous when first dancing a new part.

"I am always nervous at every performance," she said, "whether the ballet or my role is new or old. And the more work you do and the more important roles you dance, the more nervous you become, since the audience expects something better each time from you and you have to give them that.

"Before the first performance of a new ballet, I always lie in bed at night and think through the ballet as it will be on the stage. But however much I try to imagine it, it is always different when I actually get on the stage! The lights and the audience alter things completely. If the audience are with you, that is a great help and I can usually tell almost as soon as the curtain goes up if the audience is warming towards me or not. And they *do* demand the best. Today, balletomanes really know their stuff about ballet and slipshod performances do not get past them."

I was interested in what Sheilah found most difficult to do on a stage and could well understand, watching her mobile face, when she told me that for her to walk right down the stage without any expression on her face whatever was a great test of her self-control—and standing dead still was equally difficult for any dancer.

Which brought us to the question of what ballet she considered the greatest test of a classic dancer. "Definitely *Les Sylphides*" she said. "It's one of my favourites too, as is *Giselle*. But I'm very fond of modern work also."

Sheilah, who is very much an individualist, feels that it is very easy for a dancer of her kind to become typed, and to avoid this she always tries to portray each role as differently as possible. She never learns her part completely by heart, preferring to differ it slightly from time to time. A dancer, she feels, who always dances the part exactly the same, often gives an intelligent interpretation and one on which you can always depend, but seldom an inspired one.

In her six years with the Company she has danced the well-known roles of Columbine in *Carnival*, the girl in *Mardi Gras*, the name part in *Promenade*, Debutante in *Facade* and Prelude in *Les Sylphides*.

But she prefers to create new parts and has certainly done her share of them in a comparatively short time. At 15 she danced the name part in *Khadra*, at 17 came *Jota Toledana*, then the woman in *El Destino* and the delightful Mrs. Dimple in *Pineapple Poll*. And one day she would like to become a choreographer.

"But we've talked enough about me", said Sheilah O'Reilly "and anyway I've finished my apple!" Here was the elfin mischief creeping out again! And here, also, was the artiste who is never happy for long away from her real milieu.

"Oh I *shall* be glad to return to work on Monday for the Thursday performance," she said. "I've had ten days holiday after six months away and that is quite enough!"

★ ★ ★

Tamara Toumanova, guest dancer in the Festival Ballet's recent season at the Stoll, flew to America in April to play the part of Pavlova in the film of her life, "Tonight we Sing".

★ ★ ★

Unusual item on the London Palladium bill during the four weeks ending on April 19, was the Pauline Grant Ballet in which ex-Sadler's Wells Ballet soloist Gillian Lynne was leading dancer.

With Pirmin Trecu in the Spanish Dance from "Casse Noisette"



CONTRAST IN STYLES

(Right) A hitherto unpublished portrait of Margot Fonteyn who is now dancing again at Covent Garden after her long absence.

(Below right) Natalie Krassovska, ballerina of the Festival Ballet, in an unfamiliar pose.

(Below left) Beautiful Hima Kesarcodi, who has just completed a season at the Arts Theatre, has performed during last year in Austria, Switzerland, Germany, Holland and other European countries—is next visiting Sweden and Yugoslavia. On her second visit to Holland—at last year's Holland Festival—she gave a command performance before Queen Juliana and the two older Princesses.



(Photo : Angus McBean)



WELCOME HOME. SADLER'S WELLS THEATRE BALLET



ON April 9, the Sadler's Wells Theatre Ballet returned to London Airport after their six months tour of America and Canada. Our happy picture shows them just leaving the aircraft and readers will be able to pick out many familiar faces among them.

This was certainly a romantic tour, for several of the dancers became engaged while abroad and one, baller-

ina Elaine Fifield, married the conductor of the Company's orchestra, John Lanchbery, in Los Angeles last December. Both Pauline Harrop and Margaret Sear became engaged to American musicians and are shortly returning to the States to be married. And Scottish Maureen Bruce, aged 21, is to marry 22-year-old Donald Britton who comes from Bristol, one of the leading male dancers. In addition, this was a honeymoon trip for Stella Farrance and Stanley Holden, who got married just before leaving England last year.

(Below left) This laughing "engagement" photo of Donald Britton and Maureen Bruce was taken very shortly after reaching home—Maureen went back to Scotland for her short holiday before the company opened again on April 24, and Donald told us he was left very much with time on his hands! He confided that he thinks

he will have to give up his hobby of motor cycling, since Maureen is convinced he will break his neck sooner or later!

(Centre) 21-year-old Elaine Fifield with her husband John Lanchbery, the orchestra's conductor. The few day's rest before going into rehearsals again

for the new season was the first real honeymoon they had.

(Right) This informal picture of some of the company was taken in a sleeping compartment of an American train—the owner of the handlebar moustache is master carpenter Alan Wilkinson!



(Top) Mr. Sol Hurok, the impresario, gave the Christmas luncheon party for the Company at the Ambassadors Hotel, Los Angeles, and by the look of things this picture was taken when all the food had disappeared!

(Left to right) Mrs. Thelluson, the Company's social secretary who remained in America after the tour, Douglas Morris, General manager, Mrs. Hurok, George Chamberlain, Assistant Director Peggy Van Praagh, Sol Hurok, Svetlana Beriosova and, at other side of table, Maryon Lane



★ ★ ★

(Centre) A telling picture taken at Maryon Lane's 21st birthday party at Miami Beach. Maryon is seen cutting the cake, and behind her in a workmanlike apron, is David Poole who did all the cooking for the party! Among the other happy faces are Walter Trevor, Shirley Bishop, Yvonne Barnes, Svetlana Beriosova, Michael Hogan, Peter Wright, Stella Clare, stage manager Valerie West, Annette Page, Joan Cadzow, Maureen Bruce and Donald Britton, Brenda Averty, Karen Bliss, Sheila O'Reilly, Pauline Harrop and, in the checked shirt, her fiance, musician Constantine Merjos.



★ ★ ★

(Below) Another scene at the barbecue at Miami Beach—once more David Poole is in charge of cuisine, which included whole chickens! In the background, some of the dancers and the orchestra wait hungrily!



★ ★ ★

Movement

French artist Andre Michel
should please both laymen and
dance experts with his vigorous studies
which are technically accurate
as well as decorative



(Above) Madeleine Lafon in a graceful movement from "Mirages". This dancer combines fluid arm movements with strong technique.

(Top left) The wistful charm of Denise Bourgeois is very apparent in this study of her in "Serenade".

(Bottom left) Vivacious Jacqueline Moreau is more at ease on toes than off, as this delightful impression of her in "Mirages" shows.



into Line . . .

BY GLADYS LASKY

ANDRÉ MICHEL was attracted to the ballet, like so many other artists, not only by its unique atmosphere but also by the difficulties it offers to those who wish to translate movement into line. Soon dissatisfied with the slick line drawings, he attempted to catch this transitory art by making use of light and volume and eventually found pastel to be the swiftest and surest medium for drawings made in the theatre. When he is able to pose his subject in the practice room he uses wash. With a strong colour sense and a keen feeling for compact composition, it is natural that he should have been commissioned to design costumes for the Aubusson factory. In the quick studies of dancers, his photographic eye has usually caught the likeness more by the physical characteristics (the firmness of the *pointes*, the angle at which the head is held, or the movement of the upper-part of the body) than by the facial resemblance. The three drawings reproduced here give ample proof of this. Those who saw Jacqueline Moreau in London last year, when she was dancing with Les Ballets des Champs Elysées, will agree that here she seems as much at ease on her toes as most of us are in our normal footwear—which is one of her distinguishing features. And, in addition, Michel, as captured her vivacious smile!

Wistful Charm

From the time of their emergence from the corps de ballet at the Paris Opera, Moreau was coupled with Denise Bourgeois. Since the break-up of this partnership, however, Bourgeois has made little progress. In the accompanying drawing her rather wistful charm is apparent. All the Opera *danseuses*

are strong *sur les pointes*, and, in choosing this restful pose, Michel has demonstrated his grasp of the essential difference in style between these two *premières danseuses*. Bourgeois is calm where Moreau is vivacious, but she does not lack personality.

Strong Technique

Madeleine Lafon, as may be judged from this drawing of her, combines fluid *port de bras* with a strong technique. This gift enables her to appear with equal success in a Lifar ballet, or in Balanchine's *Palais de Cristal* ("Symphony in C"), where mere technique without musicality would ruin the choreographer's intentions. She has recently danced, with great success, the title role in Lifar's *Blanche-Neige*, where lyricism as well as brilliance is demanded.

It is very seldom that an artist is able to please the lay public as well as the dance-expert, but surely neither could quarrel with Michel. His poses are technically accurate, his colour and composition extremely decorative. Except, perhaps, in the lightning sketches, the portrait element is good too. He has considerable skill in this field, and his portrait of the artist Maurice Utrillo has been acquired for the Musée Carnavalet. In 1947 he was awarded the Bernheim Prize for painting. His works include book illustration as well as the usual landscapes, still-lives and portraits, which have been exhibited in the French provinces and abroad as well as in Paris. His exhibition held at the Galleries André Maurice, Paris, in January, 1952, was a brilliant pictorial record of *Blanche-Neige* and other ballets in the current repertoire of the Paris Opéra.



(André Michel has made many other delightful studies of dancers and we shall publish a selection of them in future issues of *BALLET TODAY*. Look out for the first in the June edition.)

BALLETS TODAY—cont. from page 5
it danced better. Where the chorus dancing mainly failed was its lack of precision and frequent raggedness.

Singer Pepita Llaser put over her Spanish songs with a strong personality.

HIMA KESARCODI

ARTS THEATRE, April 22. A programme of Indian dances in the four classic Hindu styles.

Hima Kesarcodi opened a fortnight's solo season at the Arts with eight very varied items. She certainly has the most expressive face I have seen and her hands are equally eloquent, but I felt that her foot movements were not up to the same standard.

Before the "story dances", she described what she was going to do in English, in her remarkably beautiful and harmonious speaking voice, suiting actions to words. I found this a great help in understanding what followed and could not help thinking that quite a few of the so-called "abstract" European ballets I have seen would have benefited from such spoken description before they started—but only if it were done in the same melodious voice!

Of Hima Kesarcodi's programme I preferred *Temptation*, the dance of the courtesans of the Royal Court of North India, and the humorous milkmaids' complaint to Mother Yashoda about Lord Krishna, since her forceful mime fitted so well into them, but all the items were interesting and full of movement.

COPPELIA

Sadler's Wells. Sadler's Wells Theatre Ballet. April 24. Choreography by Lev Ivanov and Enrico Cecchetti, reproduced and amended by Nicolai Sergueeff. Music by Delibes. Decor and costumes by Loudon Sainthill.

With Elaine Fifield as Swanilda and Donald Britton as Frantz, the Sadler's Wells Theatre Ballet started their new season in flying style, though there were slow moments in the first act. But the second and third acts entirely made up for this and both were full of gaiety and charm from beginning to end. Once she warmed up, Elaine Fifield proved her versatility with her humorous and very telling mime on one hand and her technical brilliance on the other. Donald Britton really shone as Frantz, both as a solist and as a fully competent partner.

David Poole made Dr. Coppélius pathetic rather than funny, but his rather unusual interpretation of the part was most convincing, especially in act II. Sheila O'Reilly's spirited Mazurka

(Continued on page 22)

Beryl Grey and John Field Star in Stereoscopic film

DANCERS Beryl Grey and John Field are to star in what is believed to be the world's first stereoscopic ballet film. The film is being made by Stereo Techniques and Anglo-Scottish Pictures in association with Film Centre. Director is Leonard Reeve and producer Jim Davies.

To ensure a first-class production, Peter Brinson, 28-year-old research director at Film Centre, attended ballet classes every day for over a year to study at first hand the problems of filming ballet. He has prepared the choreo-script, based on the Black Swan pas-de-deux from Act III of "Swan Lake" and is the artistic director.

An unexpected result of the ballet classes is that Peter Brinson also takes a small part in the film itself, a far-cry from his war-time experience as a major in tanks and paratroops! Costumes and decor are by Kenneth Rowell, young Australian who has designed the costumes for this year's production of *Macbeth* at Stratford. The music is arranged and conducted by Charles MacKerras of the Sadlers Wells Theatre.

Filming began at Worton Hall Studios on April 7, using the special camera equipment developed by Raymond Spottiswoode and Jack Ralph to make the stereoscopic films shown on the South Bank during the Festival of Britain. The film will be released in London in May in the new Stereo-cinema being opened in the Battersea Festival Gardens. Later it will be shown in the provinces, in Europe and in America.



★ This scene from "The Black Swan" shows Siegfried (John Field) swearing to marry Odile (Beryl Grey) while Rothbart (David Paltenghi) looks evilly on.

Legat School Visits Continent

For the first time on record, a British ballet school has visited the Continent to demonstrate its methods and technique. The party, consisting of thirty-two students and teachers and headed by the principal of the school, Mme. Nadine Nicolaeva-Legat, visited Brussels and Paris, giving performances at the Theatre Royal des Galeries in Brussels on Tuesday, March 4, and at the Salle Pleyel, Paris, on Thursday, March 6. The Salle Pleyel, which holds 2,500, was filled to capacity, and the company received a tremendous and heart-warming reception. So much so that it was necessary for the police to be called in to clear the dressing rooms of enthusiastic fans who besieged them after the show!

At the invitation of Serge Lifar, him-

self a pupil of Nicolas Legat, Mme. Legat gave a lecture-demonstration at the Paris National Opera, in which demonstrations were given by members of the school, on Saturday, March 8.

Among the dancers, Kathryn Beetham and Deirdre Hodgins aged 14 and 13, created a great impression, and Kathryn was called back to the stage many times after her performance in the pas de deux of *Le Lac de Cygnes*.

Other dancers who particularly distinguished themselves were Jill Morse, Leon Ward, Colin Jones and Jurgen Pagels.

With the company as guest artists were Anna Roje, Prima Ballerina of the Yugoslav State Ballet, Eunice Gibson and Leon Biedryski.

FUTURE PROGRAMMES

The Sadler's Wells Ballet returns to Covent Garden on May 3, after a short season in Portugal.

May 3 (matinee)	Donald of the Burthens Daphnis and Chloe Bonne-Bouche
(evening)	As matinee
May 6	As May 3
May 7	Bonne-Bouche Don Quixote Daphnis and Chloe As May 7
May 9	

The following programmes were subject to alteration at the time of going to press:

May 14	Donald of the Burthens Giselle
May 15	Scenes de Ballet Giselle
May 17 (matinee)	As May 15
May 20	Scenes de Ballet Don Quixote Bonne-Bouche Scenes de Ballet Ballabile Bonne-Bouche
May 21	Ballabile Bonne-Bouche
May 24 (matinee)	Ballabile Giselle
May 24 (evening)	As matinee
May 26	Les Sylphides Symphonic Variations Bonne-Bouche Ballabile Symphonic Variations Bonne-Bouche Ballabile Giselle
May 27	
May 28	Giselle
May 30	Bonne-Bouche Giselle
May 31	Coppelia
June 2	Scenes de Ballet Checkmate Daphnis and Chloe Les Patineurs Mirror for Witches Bonne-Bouche
June 4	
June 7 (matinee)	Les Patineurs Giselle

★ ★ ★

The Sadlers Wells Theatre Ballet opened at Sadlers Wells on April 24, after its six months tour of Canada and the United States.

May 2	Les Rendezvous Harlequin in April Pineapple Poll
May 3 (matinee)	Coppelia
(evening)	Opera; Faust—with ballet
May 5	Assembly Ball Harlequin in April The Prospect Before Us As May 5
May 7	As May 3 (evening)
May 8	Coppelia
May 9	
May 10 (matinee)	Les Rendezvous The Haunted Ballroom Pineapple Poll

y 12 Coppelia
 y 13 Opera: The Bartered
 y 14 Bride—with Ballet
 Le Lac des Cygnes,
 Act II
 The Haunted Ballroom
 The Prospect Before
 Us
 y 16 Coppelia
 y 17 (matinee) Assembly Ball
 Harlequin in April
 Pineapple Poll
 y 17 (evening) As May 3
 y 19 Le Lac de Cygnes,
 Act II
 The Haunted Ballroom
 Pineapple Poll
 y 20 Les Rendezvous
 Harlequin in April
 Beauty and the Beast
 Facade
 y 22 Opera: Eugene Onegin
 —with ballet, 1st per-
 formance new produc-
 tion.
 y 23 Coppelia
 y 24 (matinee) Coppelia
 y 25 As May 22
 y 26 Coppelia
 y 27 As May 13
 y 28 Pasterale
 The Prospect Before
 Us
 Beauty and the Beast
 Facade
 y 29 As May 22
 y 30 Assembly Ball
 The Haunted Ballroom
 Pineapple Poll
 y 31 (matinee) Le Lac de Sygnes,
 Act II
 The Prospect Before
 Us
 Beauty and the Beast
 Facade
 ne 2 Pasterale
 Assembly Ball
 Beauty and the Beast
 Facade
 ne 3 As May 22
 ne 4 Le Lac de Cygnes,
 Act II
 Harlequin in April
 The Prospect Before
 Us
 ne 5 As May 3
 ne 6 Coppelia
 ne 7 (matinee) Les Rendezvous
 The Haunted Ballroom
 Pineapple Poll
 ne 7 (evening) As May 13

★ ★ ★

The Festival Ballet, is now on tour of the provinces.

For one week, commencing May 12:
 Gaumont Theatre, Bradford

For two weeks, commencing May 19:
 Empire Theatre, Cardiff

For one week, commencing June 2:
 Essoldo Theatre, Brighton

For one week, commencing June 9:
 Royal Pavilion, Bournemouth

ACTING PART FOR VIOLETTA



Our picture shows Violetta Elvin in a scene from her first film, "Twice Upon a Time" (announced in *BALLET TODAY* last month). In the film, which is being made by London Films and is written, produced and directed by Emeric Pressburger, Violetta plays Florence Laroche, ballerina of a famous company. Hugh Williams is orchestra conductor James Turner and Elizabeth Allan, Carol-Anne Baily, his divorced wife.

Violetta's part, which is a sizeable one, calls for both acting and dancing and in order to play in the film, she was given a month's leave of absence from Sadler's Wells Ballet Company. She will be seen dancing in an original screen ballet, "Life Story", with choreography by Madame Anna Ivanova. An excerpt from "La Spectre de la Rose" is also seen, danced by Kenneth Melville and Eileen Elton.

"Life Story" is danced to an original orchestral arrangement by Dr. Gordon Jacob of Brahms's Liebeslieder waltzes. The first was originally written as a piano duet for four hands; the second for piano and voices. The traditional Berlioz arrangement of Weber's "Invitation to the Waltz" is used for "La Spectre de la Rose". These orchestral pieces were recorded by the Philharmonia Orchestra (leader Monong Parikian), and conducted by music director Fred Lewis.

"Twice upon a Time" will probably be released in the autumn.

For two weeks, commencing June 16:

Grand Theatre, Leeds

The Festival Ballet will be returning to London for a season at the end of July.

★ ★ ★

The International Ballet dates are:

Week commencing May 4:

New Theatre, Hull

Week commencing May 12:

Empire Theatre, Sunderland

Two weeks commencing May 19:

Royal Court, Liverpool

The Sadler's Wells Visits Portugal

*By our special correspondent
in Lisbon*

Margot Fonteyn and Michael Somes arrived by plane on Thursday, April 10, and were welcomed in Lisbon by Brigadier Travell-Stronge, representative of the British Council in Portugal and Mrs. Travell-Stronge, Dr. Duarte de Figueiredo, Director of Teatro São Carlos, who presented Margot Fonteyn with a bouquet, by Luigi Gario, ballet critic of the Lisbon daily, *A Voz*, and correspondent for Portugal and Spain of various English and American ballet magazines, and by many journalists, photographers and ballet fans. The same evening a party was given for them at the home of Brigadier and Mrs. Travell-Stronge.

Conductor Robert Irving held a press conference on April 7, to explain the choice of ballets, and spoke about the various composers. The Lisbon press was full of stories about English composers and choreographers the following day.

The remainder of the company arrived Easter Sunday afternoon in glorious Lisbon sunshine. Many people welcomed them to Lisbon and an even greater crowd of balletomanes. The same evening some of the company were entertained by the First Secretary to the South African Legation and Mrs. J. C. H. Maree.

They had to put in some serious rehearsing to get used to the sloping stage of the São Carlos Opera House. On the billboard there is a notice to the purpose that "Dancers are reminded not to touch or *even breathe* on the scenery, owing to the difficulties presented by the steep stage".

Dame Ninette de Valois held a press conference at 11 p.m. on Monday, April 14. All critics and many reporters were present. Newspapers were soon full of stories about Sadler's Wells told by Dame Ninette.

The same day Brigadier and Mrs. Travell-Stronge gave a big cocktail party at the British Institute to welcome the whole company. About 400 people attended: diplomatic corps, aristocracy, music and ballet professionals, and fans; Portuguese dancers from the "Bailados Verde Gaio", the "Circulo Iniciação Coreografica" and "Ballet Margarida de Abreu". Dame Ninette gave permission for leading dancers of the

Continued on page 18

Adventure in the Orchestra Stalls

BY
ROTHBART



such a lack of appreciation of the thing that is was generally supposed they had all come to see—the performance—was apparent.

They bobbed about, so that in order to see the stage one either had to jig up and down in the opposite direction, as if with St. Vitus' Dance, or crouch down in between two pairs of shoulders and hope for the best. At each interval—before the curtain had completely fallen and once when the artists were still taking their curtain calls—they made an immediate bee-line for the vestibule and bars, falling breathlessly and often indignantly over feet, umbrellas and bodies. Despite two warning bells, they returned to their seats as the house darkened and the overture was starting and clucked and fussed for two or three minutes. And, worst of all, THEY TALKED DURING THE PERFORMANCE.

In one interval, I timidly took myself out to the stalls bar in the hope of securing a cup of coffee. There they all were, draped over the elegant satin couches that line the walls, "dears" and "darlings" flying about, drinks in every hand. I edged back to my seat deflated. Where was the friendly camaraderie that I knew upstairs, where patrons and employees mixed and discussed the act just passed? (Why, one of the critics whose opinion I value most is the "cloakroom lady" who really knows what she is talking about when it comes to ballet.)

Where was the draughty but welcoming space surrounding the gallery bar where everyone, devoid of glad rags but much more comfortable in jumpers and skirts, stood and chatted? And at the end of the performance—truly a great one—where did the enthusiastic clapping and stamping come from? (Both surely the just reward to the artists for all their hard work.) The gods—needless to say, the lower floor could not tire their hands with more than one gentle clap. And, most important, from where came the artists' greatest tribute—the breathless hush which lasted thirty seconds at the end of the performance before the clapping started; the hush that demonstrated how enthralled, moved and enchanted the watchers had become with the dancing they had seen? Not from those in the expensive seats—they were too busy getting their hats and coats on and making for the exits!

Portuguese Tour (cont.)

latter to attend classes of the Sadler's Wells company while in Lisbon.

The first performance was on April 15 and was a gala night. The President of the Republic and Senhora Craveiro Lopes were present, together with Cabinet Ministers, diplomatic corps, aristocracy, high bourgeoisie. It was the most de-luxe first night in many years.

Everyone was really enthusiastic after each ballet in the programme. The dancers received many flowers and hundreds of telegrams arrived during the day.

After the show Dr. Duarte de Figueiredo gave a supper to the whole company and many friends at a restaurant where "Fados" were sung by well-known Portuguese "cantadeiras" and "fadistas", and there was a concert given by guitar and viola players.

Other parties given to the Company were a cocktail party at the British Club, especially dedicated to the English speaking colony in Lisbon, and a big "festa" given by the directors of the Estoril Casino, starting about 1 a.m. and lasting until well into the morning. The big restaurant of the Estoril Casino was decorated with Union Jacks and Portuguese flags, and many banks of flowers, and a floor show of Portuguese dances and songs was a great success.

On Monday, April 21, their free day, the whole Company had a round trip to Arrabida, a famous beach on the left bank of the Tagus, where they had lunch and bathed in an Atlantic Ocean that looks at that point, like the Mediterranean Sea.

Enthusiastic Press

The press was enthusiastic about the repertoire and the Company, expressing pleased surprise at the frequent change of dancers and the high standard of all the leading dancers and soloists. The discipline of the corps de ballet was much admired—so were the ballets, "Swan Lake", "Ballet Imperial", "Symphonic Variations", "Les Patineurs" and "Fadade".

The eight evening performances and four matinees were practically all sold in advance (£1/18/6 top), and the few remaining tickets were sold after the first performance and the word of mouth comments. Tickets in the black market were sold, before the performances started, at about £2/10/-, and at £3/10/- for the last shows.

RECENTLY I went to the first performance of a new ballet at a London theatre. Because I could obtain no other seat, I was forced to sit in the "posh" orchestra stalls (price 17s. 6d. each) instead of my accustomed place in the "gods"—the five shilling or half-a-crown seats. It was a memorable occasion for me, not just because of the high quality and perfection of the programme or the fact that the incredibly badly-placed seats in this part of the house enable one to see either the dancers' legs and feet or trunk and head but never both together. No, it was because of that part of audience of which I (and, I am sure, more than one other real ballet lover) was—by the end of the evening—an extremely unwilling member!

I cannot say that they were a mixed lot—that they showed an infinite variety of type and style. Rather were they all apparently cast in the same unoriginal mould, very different from the denizens of the gallery, who range from the arty teenager to the older balletomane, and with whom there is never a dull moment! In my opinion—for what it is worth—more than two-thirds of my fellow "stallites" had come to that ballet first night because "It is the thing to do, my dear" and the remainder had either had their tickets given to them or were going for the first, and probably the last, time.



Such a profusion of bare-shouldered evening-gowned ladies of all ages with their debonair menfolk in correspondingly formal rig you never did see! Such a wave of mixed perfume floated oppressively over the front of the house, such a galaxy of expensive fur coats was draped over the backs of seats. And

BALLET RETURNS TO WESTERN GERMANY

BY S. GORDON JOSEPH

DURING the inter-war years, any ballet that could be called special to Germany was crystallised in the Ballets Jooss, at least in so far as a national ballet of international repute was concerned. Kurt Jooss centred his work in the Essen-Düsseldorf region and toured the world with his highly individualistic, yet successful pieces such as "The Green Table" and "Pandora's Box".

Until 1933 the expressionist ballet had reigned supreme and its principles were given form by choreographer Rudolf von Laban and Mary Wigman. Generally, with the advent of Naziism in 1933, unusual or individualistic styles were discouraged in the arts generally, a feature common to totalitarian regimes. From then onwards the classical ballet gained ground and was holding its stage by the outbreak of war.

After the war Germany faced this situation in all the departments of life—destruction of props and property, insufficient funds for reconstruction, a need for prior attention to basic economic needs, social betterment and an inartistic hangover from the sterile Nazi art forms. For ballet in particular, the financial problems were acute. A literary or art revival is reasonably possible where the only requirements are imagination and a few less expensive materials. But ballet, theatre and film production need far larger financial resources, and these were hard to find even for more profitable business investments.

ARTISTIC DIFFICULTY

Besides the economic drawbacks of bombed theatres and low funds, there existed an artistic difficulty. How might good ballet groups be formed? The older-established ones were scattered and the war years had not witnessed the continuous development of first-class dancers and choreographers. Teachers were, and still are, in short supply and the dissemination of technique is still necessarily slow. All these factors have naturally held back the formation of high-standard companies.

And what of the demand side—the public? Here opinions differ among the German critics themselves. Some maintain that public interest exists but wide appreciation will come only slowly through first-rate performances. But such performances can only be given where the profits from public attendance can finance them. So a vicious circle comes into being. Other critics see very encouraging

signs in the increased volume of attendances where companies play to packed houses. They maintain that the audience's interest varies from place to place. But this fact surely derives less from regional differences in taste than from the standards of the local company. This bears out the opinions of the former critics.

LESS PUBLIC INTEREST

Certainly public interest is less than it was after the first World War, when a special German ballet movement came into being. This points to the solution. Until ballet in Germany finds a mode of expression which responds to the national mood, there is not likely to be a significantly favourable public reaction.

It is felt that much can be gained from the interchange of various national groups. Even now, well-known companies from France, Spain and Britain are touring Western Germany with success. Here is an opportunity for making comparisons and assessing values from these visits. The first results, it is expected, will be in the nature of imitation, with a possible high degree of artistry. Gradually, from there a national form might evolve.

But the present situation is by no means barren. There are a number of groups already working in various centres headed by leading figures from the world of ballet. There are certainly no *dominant* companies which act as a guide in the sense that Sadler's Wells, for example, does in England.

At the moment, the Bavarian State Opera House in Munich seems pre-

eminent. It is an exclusively classical ballet organised by Victor Gsovsky and the French prima ballerina, Irene Skorik. Hamburg and Wiesbaden are close followers. In Wiesbaden a new ballet stage was planned in the summer of 1951 and leading dancers from Berlin were invited to perform Stravinsky, Ravel and Schönberg works. The Rhineland towns have always been prominent in the German ballet. In Cologne there is Karl Bergeest who, for a long time, collaborated with Jooss, while a company has been newly formed in Düsseldorf. And, of course, there is Kurt Jooss himself, with his group at the Falkwang Tanz-Theater in Essen, who continues to stand in a class of his own.

BALLET YOUNG VIC ?

An interesting present-day feature of German ballet is the formation of small groups in the leading theatres which revolve around the currently established companies. They are usually composed of a dozen or so members and have recently been giving public performances in their own right—a sort of ballet Young Vic.

It is hoped that companies from Germany will soon be visiting England. Trips are already being arranged to Rome, Salzburg and Switzerland.

Requests to visit professional ballet schools by visitors to Germany are often granted. So anyone contemplating a trip abroad this year might care to know that the schools in Düsseldorf, Essen (of which Jooss is a director), Cologne, Hamburg, Frankfurt and Hanover are considered to be well worth a visit. Details concerning their addresses and the making of requests will be supplied by the German Tourist Information Bureau, 6 Vigo Street, London, W.1.

Charlie in Ballet

Dancers Melissa Hayden and André Eglevsky are to appear in a new American film which Charlie Chaplin is now making. In the film, "Limelight", Melissa Hayden will perform the dancing sequences for 20-year-old English actress Claire Bloom who takes the chief part of a music hall dancer. Melissa will be partnered by André Eglevsky.

It is said that Chaplin surprised the ballet dancers with his extensive knowledge of ballet, which has enabled him even to create the choreography for the dancing sequences.

Les Sylphides

— today and yesterday

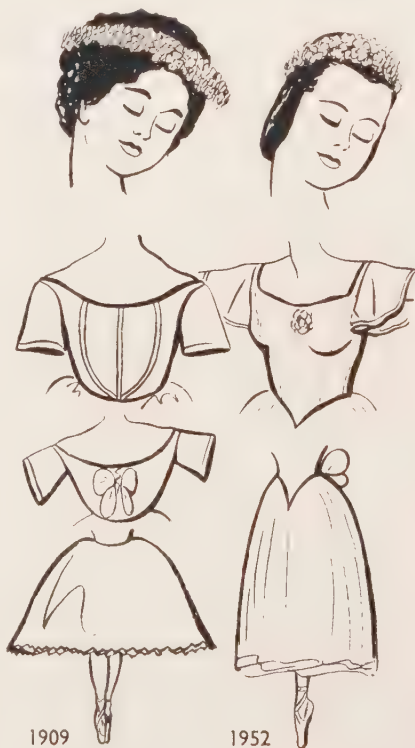
IT is a well-known fact that where hair and corsets are concerned the female is amazingly up-to-date, however conservative she may be in other details of fashion! Throughout the centuries examples may be found of near copies of former styles. Perhaps the most amusing is the case of the caryatid figures of Inwood's new St. Pancras Church (1819); they are copied from the Erechtheum at Athens in all but the hair-style. Their hair is fashionably over the ears instead of being crimped and pulled back as in the ancient Greek prototype. So it is with "Les Sylphides". No longer does the hair obscure most of the forehead, and the wreath does not widen the head. The hair is drawn straight across the brow, giving a high, square forehead; and we suspect that the length at the back is often achieved by the addition of false switches, in view of the shorter hair styles now current. The ponderous wreath has now diminished to a circlet of buds, set far back on the crown of the head.

Les Sylphides is the only classic in the ballet repertoire which is still performed (in some companies at least), with the scenery and costumes as originally designed for its first production in Paris in 1909 (with designs by Alexander Benois, and choreography by Michael Fokine).

Its widespread popularity is no doubt due to its comparative technical simplicity, the fact that there is "a part for everybody", and, most important, only one male role. Thus it may be performed by amateur ballet clubs as well as by large professional companies. Yet of all ballets it is, perhaps, the one most frequently badly danced. Because it is concerned with a mood rather than with an exhibition of technical virtuosity, it demands dancers of such a high technical standard that they can let their feet look after themselves, and concentrate on arms, head, body and interpretation. This demand explains away the bad performances.

It is also possible to play the accompanying Chopin music on a piano, for which instrument it was originally written, without offending the musical purist. Another important factor for those small companies unable to afford an orchestra. And the lighting, while needing to be well-arranged, is not complicated.

In all productions the dresses are based on the original designs, whereas the scenery varies from simple curtains to back-cloths of feathery trees "after Corot" and complicated woodland vistas. But, even when ostensibly the same as those of the original production, the dresses have changed to a considerable degree, as may be seen from the ac-



companying illustrations. The modern version has a tutu-bodice with elastic shoulder straps, each of which is threaded through a net frill. These are bound with satin ribbon, and lightly caught-down on to the bodice, back and front, to form cape sleeves. The original dress had a boat-shaped neckline, which revealed the shoulders, and short sleeves. The skirt is slightly longer nowadays, often reaching almost to the ankle,



"Les Sylphides," 1909

while it once showed the calf. But it is in the dressing of the hair that the greatest change is noticeable.

The choreography has changed too. Besides the various deviations which have certainly occurred, Fokine himself revised the ballet on more than one occasion. His reputedly "last thoughts", as shown by America's Ballet Theatre, included several changes. A notable example was in the waltz (girl's solo) where the *petits jetés* which follow the *grand jeté en tournant* are executed *sur les pointes*. This makes the dance more *terre à terre*, and so provides a bigger contrast between this waltz and the girl's mazurka.

We have quoted the situation after an interval of some forty years, but, of course, these changes have been taking place gradually and probably imperceptibly. *Les Sylphides* has remained in the repertoire since its first performance. These slight changes in costume and style have kept it up-to-date, and timeless. It is always fashionable. The usual criticism after the attempt at revival of some other ballets, equally popular in their day, has been that they have "dated". It is possible that less respectful treatment of the old ballets would make them acceptable to a modern public—we have seen within recent years the result of restoring flying Wilis to *Giselle*. So long as *Les Sylphides* remains in the repertoire of at least one company it will remain fashionable and popular but no doubt the alterations will increase with the years!

TERPSICHORE

EXT MONTH

MEET VIOLETTA ELVIN

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ANOTHER ANDRE MICHEL STUDY

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CLUBS COLUMN

Amateur Ballet Clubs No. 1

THE CORYPHÉE BALLET CLUB
(Associated with the City Literary
Institute, London)

Founded in 1947 by Miss Janet
Widley (until 1951 practical ballet tutor
at the City Literary Institute, London)
the ballet students of the Institute, the
Coryphée Ballet Club was formed to
concentrate on performances of ballet and give
facilities for amateur choreographers,
dancers, designers, stage staffs, costumi-
ers, etc., to develop their respective in-
terests in a sociable and co-operative
atmosphere.

The club is purely a spare time activ-
ity on the part of all members and
membership, which is confined to Insti-
tute, but not necessarily ballet, students,
is almost entirely amateur—the very few
exceptions being professionally con-
tacted with ballet in non-performing
fields only. All choreography is by
club members. A number of dancing
members are also members of the
C.A.D. (Elem.). Guest dancers, design-
ers and advisers are occasionally invited
to take a part in a production, on an
amateur basis. A bulletin, "The Cory-
phée Courier" is issued periodically to
members.

Membership is divided into two
grades: (a) full (£1.1.0 a year) for those
of sufficiently high standard to dance in
the productions or to contribute in non-
dancing spheres; (b) associate (5s. a
year) for those whose dancing is not yet
to performance standard and/or who
wish to assist in non-dancing spheres.
Putting on a ballet, even for amateurs,
is an expensive business so, on April
1st, as a means to assist funds, the
club's first dance was held, which
proved a pleasant social event (especi-
ally the square dancing session!) and
financial help to the club.

Since its inception, the club has pre-
sented at least one entirely new pro-
duction each year, and this year's show
will take place on Friday evening, May
3 and Saturday afternoon and even-
ing, May 24, in the City Literary Insti-
tute theatre. Tickets for the two-hour
performance of nine ballets and diver-

isements cost 2/6d. each, and are avail-
able from members or from the Insti-
tute.

Club secretary is Miss Thelma Beau-
mont, 19 Milton Mansions, Queen's
Club Gardens, London, W.14.

★

First Eire ballet club to join the
Association of Ballet Clubs is the
Dublin Ballet Production Group
whose membership is just announced.
Other new members are Blackpool
and Fylde Ballet Club and Sunder-
land Theatre Ballet Group.

★

The Association is creating a cos-
tume pool. Clubs wishing to borrow
or willing to lend costumes should
get into touch with Mrs. Greenlaw,
95 Hornsey Lane, London, N.6.

★

A competition to find the best de-
sign for a badge for the Association
is to be launched shortly. Further
details will be found in the forth-
coming issue of the Association's
"Bulletin".

★

Violetta Elvin, Maryon Lane and
David Paltenghi are to give talks in
the near future to the Willesden
(London) Ballet Circle. Recently,
Angela Ellis gave a talk on Ballet
Workshop, Dymitri Vladimir, the
Circle's vice-president, spoke on bal-
let technique with demonstrations by
Clemency Denning, Elenita Sierra,
Heather Mead and David McAuley
demonstrated Spanish Dancing and
the Merry Dancers gave a Scottish
dancing display.

★

The British Poetry-Drama Guild (in
association with The Playrights' Club)
is compiling an "Amateur Drama
and Ballet Directory". All ballet clubs
and societies in the British Isles are eligible
for free entry in this publication and
those wishing to receive the preliminary
questionnaire should write to the Editor:
Geoffrey Handley-Taylor, F.R.S.L.,
Chairman, British Poetry-Drama Guild,
52 Palace Road, London, S.W.2. A
three-halfpenny stamped envelope should
be enclosed with the enquiry.

You Say . . .

Can I make the following pleas to the
Editor of BALLET TODAY? Confine the
magazine to ballet dancing and associ-
ated types—native, national, Joos, etc.
Let's have one journal that sticks to
ballet! And make the photographs full
of action. In addition to articles on
dancers in the ballets, let's have some-
thing about the production and lighting
(usually ignored) and more frequent
treatment of choreography, music, cos-
tumes and decor and more articles on
the history of ballet. And, lastly, keep
the price at 1/0d.!

Tom Howard

5 Greystoke Gardens,
Oakwood, Enfield, Middx.

*(We certainly intend to stick to ballet
and its allied dances only, Mr. Howard,
and I think you will agree that some of
the kind of articles for which you ask
are in this issue. As for the price—we,
too, want to keep it down to 1/0d.—
and our plea to the readers of BALLET
TODAY on page one will tell you how
readers can help us to do this.—Editor)*

EDITORIAL COURAGE . . .

Congratulations on the new cover
design of BALLET TODAY. The greatly
improved cover, paper and reproduction
of photographs, without an increase in
price, are very courageous steps in these
times for any publication to take.

Ivor H. Morriss

17 Rushworth Road,
Reigate, Surrey.

LIKES THE CRITS

BALLET TODAY is greatly improved
and the contents are more interesting
and varied. My favourite feature is the
criticisms of the Covent Garden ballets
since my friend and I often go there
and like to compare our views of the
new ballets with those of the critics.
Please publish more photos of Margot
Fonteyn—the one on your April front
cover was the first for a long time—
though I do realise that she has not
been dancing for several months. I
hope very much that the price of BALLET
TODAY will not increase as have so many
other magazines.

Miss Valerie Freshwater

3 Holman Close,
Weston Favell, Northampton.

*(I hope you like our new picture of
Margot Fonteyn, Miss Freshwater. And
both you and Mr. Morriss can help us
to keep the price of the journal down.
Read our note on page one!—Editor)*



Model Your Dancers

MARIONETTES by Donald W. Seager. (*The Studio How to Do It Series*, 21s.)

Illustrations of several ballerina and dancer puppets are included in this new and unusual book on puppetry. This is not a handbook for the novice, since it touches too lightly on the basic rules of puppet-making, but for those with a little experience there are a mass of new and unusual ideas concisely and practically expressed. Some of the finest puppet pictures yet published are here, many of them foreign dolls about which puppeteers may have already heard but not so far seen.

After reading the book, it occurs to me that many balletomanes with only a little experience of puppetry could, for their own amusement, create working models of their favourite dancers in different roles.

Unusual note about the author, who now lives in New Zealand, is that after being badly wounded while an observer in the R.A.F. during the war, he became interested in marionettes when studying the mechanics of his artificial leg.

N.F.J.

BORZOI by Igor Schwesoff (*Hodder & Stoughton*, 10s. 6d.)

This is a re-issue of the £1,000 prize-winning autobiography first published in 1935, when the author was becoming famous for the second time as a dancer and choreographer. The first recognition of his talents was in his native Russia, but Igor Schwesoff, a young aristocrat who did not believe that art should be subservient to politics, was viewed with suspicion by the Soviet authorities and thought it wiser to leave in search of greater artistic freedom.

The story of his escape, tramping over dangerous frontiers in a pair of ballet shoes, and of his artistic struggles, make "Borzoï" a "thriller" of the first water.

The author is now visiting London as president of the Federation of Russian Classical Ballet.

L.G.S.

REFLECTIONS ON THE THEATRE by Jean-Louis Barrault. Translated into English by Barbara Wall (*Rockliff*, 21s.)

Here is a book about the theatre for the theatre lover only. Much of it is written in diary style, much is informative about the people of the French stage, some parts are academic and some parts slightly "precious" but throughout the author keeps his subject faithfully in view.

While the book does not deal specifically with ballet, it discourses on mime and much of the general stage comment will be of interest to ballet lovers. One section that I found particularly good was his very lyrical, but none-the-less accurate, description of the difference between mime and dance.

N.F.J.

ROUND THE GALLERIES

Eilean Pearcey, a young Australian artist who spends her evenings sitting in the wings of the theatre and her working days at the Admiralty, is holding a one-man show of drawings of dancers at Galerie Apollinaire in Litchfield Street, London.

The smaller drawings with their emphasis on movement and the fleeting moment of emotion are the most satisfactory. She has caught the strength and vitality of Santander with remarkable felicity and her feeling for the pathos and dejection implicit in Dolin's *Petrouchka* is well conveyed. Some of the larger compositions, however, are less satisfying, although there is romance

FAIRIES AT HER CHRISTENING

Solveig Ann, three-months-old daughter of dancer, choreographer and Sadler's Wells School teacher Harold Turner and his Norwegian wife, dancer Gerd Larsen, was christened at Hampstead on April 8. And she had the next best thing to a real fairy godmother—Margot Fonteyn is her godmother!

and lyrical feeling in *Giselle* as the ballerina floats like thistledown across the stage.

Her drawings of Indian, Javanese and Spanish dancers are always interesting, and she possesses a sensitive gift for portraying the atmosphere of a group of dancers.

Working drawings afford us a fascinating glimpse into the mind of a great artist and it was pleasant to find two of the lesser known drawings of Edgar Degas at the Arts Council's exhibition of "French Drawings from Fouquet to Gauguin" at the St. James's Gallery. These were a small and luminous study of a dancer in a white tutu and the four studies in charcoal heightened with white chalk on pink paper made for the clay statuette *Danseuse de 14 ans*. The latter drawing was lent by the Louvre and shows the dancer viewed from four different angles.

M.S.



BALLETS TODAY—cont. from page 15
and Czardas and her betrothal dance with Pirmin Trecu were exciting and Patricia Miller's all-too-brief "Dawn" showed her particular elfin charm and lightness. The supporting dancers' standard was I thought extremely high.

But I wonder why the doll Coppelia didn't have dark hair, since Swanilda's was so very black and I'm sure that Dr. Coppelius was a most discerning old gentleman and would have spotted the difference?

BALLET TODAY BALLETMANES

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Ballet for Student and Teacher



This is a comprehensive and richly illustrated introduction to ballet—a fundamental book by a Gold Medallist of the Royal Academy of Dancing. Miss Gray discusses the basic steps and movements of the dancer, the language of mime, and deals at length with choreography, music and decor. She then analyses Act 2 of *Swan Lake* to demonstrate her points, with particular reference to 'floor patterns' and mime. In 'Ballet Workshop' is such practical information as how to tie a ballet shoe correctly and how to make a tutu. The remarkable gallery of 114 photographs has been taken specially by Gordon Anthony. All who have seen the author's television programmes will know the calibre of her work.

BALLET for BEGINNERS

by Felicity Gray

10" x 6 $\frac{1}{4}$ ". 114 Plates. Price 12s. 6d.

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BALLET TODAY



PHOTO GALLERY No. 2 — MAY, 1952

Alexander Grant as the Black King in "Bonne-Bouche"